

Out of the Depths
have I cried unto Thee.
(Psalm CXXX)

FOR
Solo Voices and Chorus

BY

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Out of the depths have I cried unto Thee.

(Psalm CXXX.)

For Solo Voices and Chorus.

GEO. A. MIETZKE.

Organ. *Largo.* *pp*

Chorus Bass.

Out — of — the depths have I cri - ed un - to thee, O

Transfer to
Music
6/12/05

Lord, — have I — cri - ed — un - to thee, O Lord. —

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Lord, — have I — cri - ed — un - to thee, O Lord. —". The piano accompaniment is in the right hand, with the left hand providing harmonic support.

The second system of the musical score, featuring a piano accompaniment. It consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked "Allegro moderato.".

The third system of the musical score, featuring a piano accompaniment. It consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked "Allegro moderato.".

The fourth system of the musical score, featuring a piano accompaniment. It consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked "Allegro moderato.".

The fifth system of the musical score, featuring a piano accompaniment. It consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked "Allegro moderato.".

The sixth system of the musical score, featuring a piano accompaniment. It consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked "Allegro moderato.".



Tempo I.

Bass.

ff Out of the depths have I cri - ed un - to thee, O Lord;

The first vocal entry for the Bass. The vocal line is marked *ff* and begins with a half note. The piano accompaniment is marked *f* and features a sustained chord in the left hand and a moving line in the right hand.

mf Alto.

mf Out of the depths have I cri - ed un - to thee, O Lord.

The second vocal entry for the Alto. The vocal line is marked *mf* and begins with a half note. The piano accompaniment is marked *mf* and features a sustained chord in the left hand and a moving line in the right hand. The system concludes with a double bar line and a repeat sign.

mf espress.

Out of the depths have I cri - ed un - to thee, O Lord;

mf

espress.

have I cri - ed, have I cri - ed un - to thee, O

p.

Lord.

mf

Out of the depths have I cri - ed un - to thee, O Lord;

p *cresc.*

have I cri - ed, have I cri - ed:

ff Out of the depths have I cri - ed un - to thee, O Lord,

ff Out of the depths have I cri - ed un - to thee, O Lord,

ff

f have I cri - ed, have I cri - ed:

f have I cri - ed, have I cri - ed:

mf

f

Out of the depths have I cri - ed un - to thee, O

Out of the depths have I cri - ed un - to thee, O

Lord, have I cri - ed un - to

Lord, have I cri - ed un - to

thee, O Lord, O Lord;

thee, O Lord, O Lord;

10775

have I cri - ed,
 have I cri - ed,
 have I cri - ed,
 have I
 have I cri - ed, have I
 have I cri - ed, have I
 cri - ed un - to thee, O Lord.
 cri - ed un - to thee, O Lord.
 rit.

Andante.

9



p espress.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a simple eighth-note accompaniment. The tempo is marked 'Andante' and the dynamics 'p espress.'.

Soprano Solo.

a tempo.



p

Lord, hear my

The vocal line begins with a single note, followed by a melodic phrase. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The dynamics 'p' and 'con espress.' are indicated.




voice: let thine ears be at - ten - tive

rit.

p con espress.

The vocal line continues with the lyrics 'let thine ears be at - ten - tive'. The piano accompaniment features a dense chordal texture in the right hand and a moving line in the left hand. The tempo is marked 'rit.' and the dynamics 'p con espress.'.



to the voice of my sup - pli - ca - tions,

The vocal line continues with the lyrics 'to the voice of my sup - pli - ca - tions,'. The piano accompaniment maintains the same texture as the previous section.



of my sup - pli - ca - tions. If thou,

un poco più mosso.

rit.

mf

The vocal line concludes with the lyrics 'of my sup - pli - ca - tions. If thou,'. The piano accompaniment features a final melodic phrase in the right hand and a sustained chord in the left hand. The tempo is marked 'un poco più mosso.' and the dynamics 'mf'.

Lord, should'st mark in - iq - ui - ties, O

Lord, who shall stand, who shall

a tempo.
stand? But there is forgive - ness, for-give -

ness with Thee, that Thou may-est be feared, that Thou

may-est be feared, that Thou may-est be feared;

But there is _____ for - give - ness, for - give-ness with

p rit.

Thee. _____ I wait for the

a tempo. *p dolce.*

Lord, my soul doth wait, _____ my

soul doth wait, and in His word do I hope, _____ and in His

f

word do _____ I hope, _____ and in His word do I hope, hope!

ff *rit.*

Adagio.

ppp

I wait, _____

I wait, _____ for the

Lord, _____ my soul _____

doth wait _____

for the Lord. _____

The musical score is for a song in G major (one sharp) and 6/8 time. It is marked 'Adagio.' and 'ppp' (pianissimo). The score consists of a vocal line and a piano accompaniment. The piano part features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The vocal line is simple, with long lines indicating sustained notes. The lyrics are: 'I wait, I wait, for the Lord, my soul doth wait for the Lord.'

(Invisible Chorus.)

SOPRANOS
pp espress.

My soul waiteth for the Lord more than they that watch for the morn -

ALTO *pp espress.*

rit.

p

I wait for the Lord, I wait for the

ing:

L. H.

pp

Lord, I wait.

pp

My soul wait - eth

pp

p

for the Lord more than they that watch for the morn - ing:

pp
espress.

u tempo.
Contralto Solo. *espr.*
My

rit.

soul wait - - eth for the

legato.

Lord, my

soul wait - eth for the

Lord more than

they that

watch for the

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morn -
 ing.
 My soul wait - eth for the Lord
 more than they that watch for the morn - ing:

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a recurring triplet figure in the left hand and a flowing melody in the right hand. The lyrics are: "morn - ing. My soul wait - eth for the Lord more than they that watch for the morn - ing:". The piece ends with a final chord in the piano part.

un poco più mosso.

mf
I say, more than

p
they that watch,

I say, more than

they that watch for the

a tempo.

f
morn -

ing; for the

morn -

ing; I

say, more than

they that

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a continuous pattern of eighth-note triplets in both hands, often beamed together in groups of four. The vocal line consists of a few notes with lyrics. Dynamics include *p* (piano) and *f* (forte). There are also triplets marked with a '3' in the piano part.

watch for the morn -

rit.

ing:

pp My soul, my soul

mf

pp

p poco a poco cresc. wait - eth for the Lord, wait - eth for the Lord

p poco a poco cresc.

more than they that watch for the morn - ing:

rit.

f

rit.



My soul wait - eth for the Lord more than

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, starting with a whole note rest. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a series of chords and a melodic line in the right hand. The key signature is two sharps (F# and C#).



they that watch for the morn - ing.

ppp
mf con espress.

This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment features a more active role, with a series of chords and a melodic line in the right hand. The key signature remains two sharps.



This system contains the next two staves. The piano accompaniment continues with a series of chords and a melodic line in the right hand. The key signature remains two sharps.



cresc.

This system contains the next two staves. The piano accompaniment continues with a series of chords and a melodic line in the right hand. The key signature remains two sharps.



This system contains the final two staves of the musical score. The piano accompaniment continues with a series of chords and a melodic line in the right hand. The key signature remains two sharps.



for with the Lord there is mer - cy, and with him

for with the Lord there is mer - cy, and with him

is - plenteous re - demp - tion. and

is plenteous re - demp - tion. and

And He shall re - deem,

He shall re - deem, and He shall re - deem

He shall re - deem, and He shall re - deem

and He shall re - deem,

Is - ra - el from all his in - iq - ui - ties, in -

Is - ra - el from all his in - iq - ui - ties, in -

Let Is - rael hope in the

iq - ui - ties.

iq - ui - ties.. Let Is - rael hope in the

ff

Lord, Let Is - rael hope in the

Lord, Let Is - rael hope in the

marcato.

Lord, Let Is-rael hope in the Lord, in the

Lord, Let Is-rael hope in the Lord, in the

mf

cresc. Lord, hope in the Lord, in the Lord; let Is-rael

cresc. Lord, hope in the Lord, in the Lord; let Is-rael

cresc.

cresc.

f

ff hope in the Lord: for with the Lord there is mer - cy,

ff hope in the Lord: for with the Lord there is mer - cy,

ff

ff

mer - cy, mer - cy, and with him is

p

mer - cy, mer - cy, and with him is

mf *p*

plen - teous re - demp - tion.

plen - teous re - demp - tion.

pp

Adagio. *p* **Soprano Solo.**

Hope in the Lord,

p *espress.*

mf *rit.* *p*

hope in the Lord; there is mer - cy, - mercy in the Lord.

a tempo. *P*

Hope in the Lord,

f

hope in the Lord,

ppp

p

there is

p

pp rall. 1

mer - cy with the Lord.

Chorus.**Allegro moderato.**

ff
He shall re - deem Is - ra - el,

ff
He shall re - deem Is - ra - el,

Allegro moderato.
ff marcato e maestoso.

ff
He shall re - deem Is - ra -

ff
He shall re - deem Is - ra -

el, He shall re - deem

el, He shall re - deem

Is - ra - el, shall re - deem

Is - ra - el, shall re - deem

Is - ra - el from all

Is - ra - el from all

in - iq - ui - ties,

in - iq - ui - ties,

ff

ff

ff

p

p

p

f

Soprano Solo. *Un poco più lento. p espress.*

He shall re - deem, —

mf in - iq - ui - ties, *p* in - iq - ui - ties;

mf in - iq - ui - ties, *p* in - iq - ui - ties;

mf *p* *Un poco più lento. dolce.*

poco cresc. **Largo.** *fff*

from all in - iq - ui - ties, from all

p espress. He shall re - deem — *fff* from all

p espress. He shall re - deem — *fff* from all

p *fff grandioso.*

8

Allegro moderato.

in - iq - ui - ties. _____

in - iq - ui - ties. _____

in - iq - ui - ties. _____

in - iq - ui - ties. _____

Allegro moderato.

ff marcatis.

espr.

ff

fff